

The New Amberola Graphic

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2 Years (8 issues).....\$4.00

Editor's Notes HURRAH!!

Readers will undoubtedly be happy to know that we have at long last received our second class mailing permit! This will result in a substantial savings in our postage bill and helps to assure the financial stability of this publication.

Beginning with the next issue, each copy of the N.A.G. will be mailed in an envelope. This will help keep the GRAPHIC in better condition as it travels through the mail. We can also do away with using Scotch Tape to seal each issue.

Our little magazine continues to grow in circulation with each issue. We passed a milestone with the summer issue - it went to over 400 subscribers; it was just a year before that we passed the 300 mark. Look out, Time!

Those of you who are waiting for back issues, please be patient. We will try to get the ones that are out just now reprinted before much longer.

Best wishes for the upcoming holidays!
- M.F.B.

Important

Be sure to let us know when your address changes. We will no longer replace (free of charge) copies of the GRAPHIC which don't get delivered because we were not notified of address changes!

- Printed in U.S.A. "Mention The Graphic—It identifies you"

The following article about GRAPHIC reader Edwin Gerhardt originally appeared in the Baltimore County Senior Digest for September, 1979.

"Music Man" Has Collection At Towson

by Diane Caplan

When you think of the "Music Man" the image that usually comes to mind is that of the glib, fast-talking Harold Hill from the Broadway show. Well, there is a very different kind of music man right here in Arbutus.

He is Edwin L. Gerhardt and instead of starting a school band, Mr. Gerhardt has provided Towson State Universary students and others with an invaluable collection of musical lore.

Actually there are two collections which Mr. Gerhardt donated to the University in 1971. The first is the Gerhardt Marimba Xylophone Collection believed to be the "largest of its kind in the world as far as I know," he explained. It contains everything imaginable about the marimba and xylophone including literature, records and tapes, catalogs, music, pictures, stamps, advertisements, and five instruments — the oldest dating from 1903.

Music Collection

The second collection is the Gerhardt Library of Musical Information which he describes as a "fine representative collection — an information center for music." It consists of music literature, recordings, pictures, and five types of phonographs. It also includes special sections on Thomas A. Edison and the phonograph as well as John Philip Sousa and bands. His recordings, most of which feature the marimba or xylophone, range from 50 rare wax cylinders including one from 1902 to diamond discs to 78 r.p.m. recordings to modern cassette tapes.



Edwin Gerhardt demonstrates his skill on the marimba with some of his musical memorabilia in the background.

The phonographs in his collection are of similar breadth extending from the earliest of 1905 vintage to an elaborate stereo layout.

The 72 year old Mr. Gerhardt started his collection in 1924. Since he played the marimba, he read a lot about it and was on many mailing lists. "I never threw anything away," he explained. "After a while it started to develop into something. One day I realized I had a pretty good collection."

Cataloged Material

He than began to organize and catalog his material. "In 1942 I started out in earnest to organize this thing. I became serious about gobbling up everything I could." he stated. He did research in the Library of Congress and visited Edison's lab in New Jersey always with his purpose in mind. "A good bona fide collector has a reason, knows what he wants, has a knowledge of that field and others," he explained.

Soon he had everything carefully cataloged and filed in cabinets and bookshelves. "When I reached the point where I felt I had something worthwhile, I made up an outline and sent it to universities," he said. He became

known nationally and the Library of Congress expressed interest in his collection.

But when music professor Dale Rauschenberg asked him to donate it to Towson State University, he felt this would enable him to be more involved with the collection. "If it's in Baltimore, I can be the curator. If I sent it someplace, I wouldn't be able to be with it," he reasoned. He was particularly anxious for the collection to remain intact after he moved to an apartment following the death of his wife.

"Towson State has been very good and kind to me," he declared. He visits the 19' by 19' room in the Fine Arts Building where his collection is housed every few months, but could easily find enough to keep him busy there five days a week if he wished. "It's a museum; it's a study," he believes and people can visit the collection by appointment and do research.

Started At Four

His interest in percussion instruments began when he was only four years old. He explained, "When I was a child I used to stay with my aunts quite often. They had an old



FROM THE EDISON VAULT

Conducted by Raymond R. Wile



Editor's Introduction: We are pleased to add Ray Wile's name to our list of contributors. Those not already familiar with Mr. Wile's work will be fascinated by the detail with which he treats each artist; all data available to him at the Edison National Historic Site at West Orange, New Jersey, goes into his detailed compilations.

Readers may be intrigued to discover the amount of disc recording activity, both 12" and 10", which took place as early as 1910 - most of which went unissued. Perhaps a brief explanation of some of the data used is in order. The underlined number is the disc matrix number; the notations which follow are the known "takes" (S numbers were used originally, replaced in 1913 by the more familiar letters A, B, C, etc.). The ED numbers are file numbers which were assigned to test pressings, many of which are still in existence at the Edison Site.



The Edison Recordings of Marguerite Sylva

Cylinders - 4-Minute

(Note: Very few details of cylinder recordings sessions have survived so that we cannot say for sure what recordings were made and when they were made. We do have Cash Books that were maintained at the New York Studios that often give payment details for either the artist or the orchestra or vocal accompaniments. -- RRW)

12/3/09	Freischütz - Grand Air d'Agathe (in French) (with orch.) Issued on B183; renumbered as 40010
12/6/09	Carmen - Habañera (in French)(with orch.) Issued on B189; renumbered as 40012
12/8/09	Pagliacci - Ballatella (in Italian)(with orchestra) Issued on B195; renumbered as 40014. Reissued on Blue Amberol 28131
12/10/09	Carmen - Seguediglia (in French)(with orch.) Issued on 40007
(Payments	were made to Marguerite Sylva for recordings

(Payments were made to Marguerite Sylva for recordings made on the above dates -- \$666.68 total. We have assumed that the order of issue was the same as that of recording.)

1/31/10	Le Cid - Pleurez mes yeux (in French) (with
	orchestra) Issued on 40021

3/16/10 Faust - Air des bijoux (in French) (with orchestra) Issued on 40025. Reissued on Blue Amberol 28188

Gypsy Love - The Melody of Love Issued on 28001

Gypsy	Love -	Love	Is	Like	the	Rose	(with
	ir Albre						

Gypsy Love - I Will Give You All for Love Issued on 28003

Gypsy Love - There is a Land of Fancy (with Carl Haydn) Issued on 28004

3/27/11 Title unknown (Trio with Allen Hinkley and Georges Regis) (Note: Miss Sylva was paid \$84.00)

3/28/11 Title unknown (Quartet with Allen Hinkley, Georges Regis and Giovanni Polese) (Note: Miss Sylva was paid \$84.00)

Cavalleria Rusticana - Voi lo sapete (in English) (with orchestra) Issued on Blue Amberol 28183. (Note: I am uncertain as to whether this represents an unknown session or a dubbing from disc matrix 1156.)

Discs

12"

The following group was recorded in New York City on January 31, 1910 and March 16, 1910. We do not at present know the dates of the remakes.)

resen	t kno	ow t	ne da	ites	of the remakes.)
12"	104	S1,	S2,	S3	Cavalleria Rusticana - Voi lo sapete
12"	105	S1,	S2		Herodiade - Air de Salome
10"?	106	S1,	S2		Pagliacci - Ballatella Remade S6 (Note: S6 was rejected 5/21/15)
12"	107	S1,	S2		Manon - Je suis encore (Note: There is a plated master of S2 at Dearborn and a test of S2 on ED12-1 at the Edison National Historic Site.)
12 ^H	108				Manon - Adieu, notre petite table
10"	109	S1,	S2,	S3	Carmen - Seguedilla Remade S4, S5 Rejected
10"	110	S1,	S 2		Carmen - Habanera Remade S3, S4, S5; All rejected
	111				Bohême - Addio di Mimi .
12"	112	S1,	S2		Faust - Air des bijoux (Note: There are plated masters of S1 and S2 at Dearborn. Tests of S1 exist at the Edison Site

yeux

on ED12-57 and ED12-Spec. 4)

Le Cid - Pleurez, pleurez, mes

CEIVED	MACHINE NOS.	WHEN	TO WHOM SOLD	ADDRESS	LIST OR DEALER
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Disc Matrix Stock Book - maintained through Dec. 1914. Prepared after the first recordings - note that many numbers are omitted.

DRUG TOPICS

September, 1928

Sylva

sings the songs from

Gypsy Love

exclusively for the

EDISON PHONOGRAPH

The most remarkable and timely achievement ever accomplished in the talking machine industry.

Simultaneously, Sylva at the Globe Theatre-

Sylva, herself, on Edison Records at Edison dealers.

Hear Sylva tomorrow on the Edison, just as true to life as you hear her here tonight. Four great Sylva Records from Gypsy Love are ready at Edison dealers.

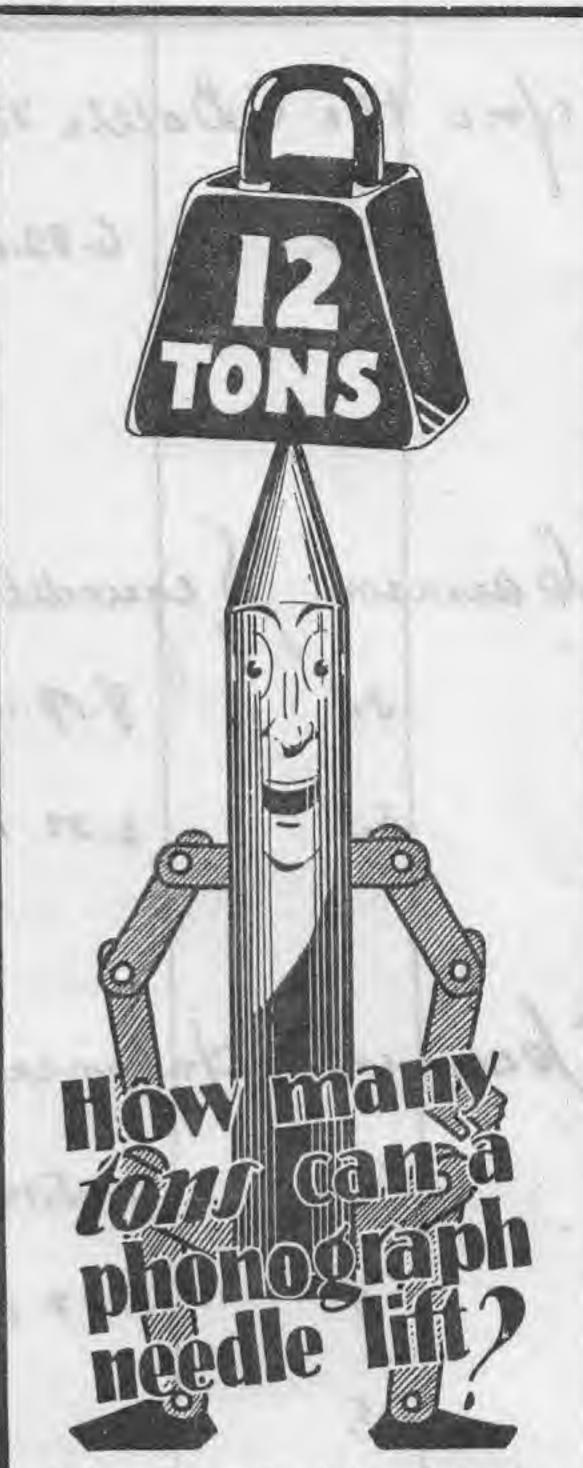


THE AMBEROLA

Thomas A. Edison's highest development of the Edison Phonograph, \$200,00. Other styles of Edison Phonographs \$15.00 to \$125.00.

Thos. A. Edison, 231 Lakeside Avenue, Orange, N. J.

An Edison ad which appeared in the Globe Theatre program for "Gypsy Love." It would appear that the four "Gypsy Love" Amberol Records were processed with unusual speed to have them already available at the time for Brill of the show. In his book American Musical Theatre, Gerald Boardman says: "A cheaply produced version of "just fit Franz Lehar's fine 'Gypsy Love' opened...at the Globe, but bad reviews deprived it of a run." Apparently the show had only a few performances.



A phonograph needle, playing a twelve-inch record, travels 740 feet, carrying a weight of three and one-half ounces on the extreme point. This represents over twelve tons to the square inch! Needles must be made with extreme care and precision, of the finest materials possible, in order to stand up under such conditions. Ordinary needles will not stand the strain! Protect your customers' records—sell them Bagshaw-made needles. And then tell them that by properly taking care of their lesser supplies you are rendering them a real modern service. "World's Oldest and Largest, 'akers of Phonograph Needles."

Brilliantone Steel Need Company of America, Inc. 370 Seventh Ave., New York, N.

Reader Barry Lee Johnson sent the above ad for Brilliantone Needles. It seemed to "just fit" in the above space!

Recorded in New York City

3/27/11 12" 578 S1, S2 Carmen - Parle-moi de ma mere (Duet with Georges Regis) (Note: There is a plated master of S1 and a master wax of S2 at Dearborn. A test of S1 is on ED 12-3 at the Edison Site.)

3/28/11 12" 580 S1, S2, S3 Faust - Il se fait tard
(Duet with Georges Regis) (Note: Master waxes of S1, S2 and S3 exist at Dearborn)

3/28/11 10" 581 S1, S2, S3 Romeo et Juliette (Duet with Georges Regis)

4/4/11 10" 584 S1, S2 Louise - Depuis le jour

4/4/11 10" 587 S1, S2, S3 Contes d'Hoffmann - Barcarolle (Duet with Armand Crabbé) (Note: Crabbé was paid \$100 for a disc on 4/4/11 -- I assume that this refers to 587.) (There is a plated master of S3 at Dearborn.)

4/4?/11 10" 590 S1, S2, S3 L'Enfant prodigue (Title not given. I assume it is: Azrael!
Porquoi m'as-tu quittes?) S2, S3 Rejected
by Edison 6/14

10" 592 S1, S2, S3 Serenade (Schubert) Hold

Recorded in London (Probably June, 1912)

6/ /12? 10" 1156 S1, S2 Cavalleria Rusticana - Voi lo sapete. Passed by Edison. Coupled on 7/21/13 for the first permanent release of Edison Diamond Discs in August, 1913 (no. 82039). Cut out as of 12/6/16. Possibly dubbed onto cylinder 28183.

6/ /12? 10" 1157 S1, S2 Manon - Adieu notre petite table. "Weak" - Edison

6/ /12? 10" 1158 S1, S2 Pagliacci - Ballatella Rejected by Edison. Remade on 1416.

6/ /12? 10" 1159 S1, S2 Herodiade - Il est doux, il est bon. Passed by Edison. Coupled on 7/21/13 for the first permanent release of Diamond Discs in August, 1913 (no. 82039). Cut out as of 12/6/16.

6/ /12? 10" 1160 S1, S2 Manon - Je suis encore Rejected by Edison. Remade on 1415.

6/ /12? 10" 1161 S1, S2 Bohême - Addio senza rancor "Weak" - Edison, but passed.

Recorded in London (April or May, 1913 but probably May)

5/ /13? 10" 1415 A, B Manon - Je suis encore Remake of 1160. Rejected by Edison.

5/ /13? 10" 1416 A, B Pagliacci - Ballatella Remake of 1158. "Blasts" Hold, changed to Rejected by Edison. Possibly dubbed onto Blue Amberol 28188

5/ /13? 10" 1417 A, B Faust - Air des bijoux "Blasts" Hold, changed to rejected by Edison

Recorded in New York City

4/16/18 10" 6725 A, B, C Carmen - Habañera
Passed by Edison. There is a test of take

A on ED 614 and take B on ED 348 at the Edison National Historic Site.

4/18/18 10" 6733 A, B, C Bring Back the Rose
Hold, changed to passed - Edison. There is
a test of take B on ED 696 at the Edison
National Historic Site.

Issue Details

Cylinders (Wax. 4-minute) Grand Opera

B183, released April, 1910 B189, released May, 1910 B194, released June, 1910 40010 renumbering of B183 40012 renumbering of B189

40014 renumbering of B194 40017, released July, 1910 40021, released August, 1910

40024, released September, 1910 Cylinders (Wax, 4-minute) Concert

28001

28002 28003 28004

Cylinders (Blue Amberol, 4-minute)

28131 originally wax issue B194 (40014)

28183 probably from Disc mx. 1156

28188 originally wax issue 40024. In later stages may have been dubbed from Disc mx. 1417.

Diamond Discs

82039 matrices 1156/1159

(Note: In all probability Miss Sylva was asked to cut either two or three perfect matrices of the cylinders. Lacking access to a sizeable number of cylinders it has been impossible to determine this.)

(Note 2: At the time the disc issue appeared one take was probably utilized. The copy I own does not indicate which takes were used.)



Marguerite Sylva as Carmen

Club & Society News

The Baltimore Vintage Record Club continues to have very interesting monthly meetings. In addition to their Big Bands concert last September, the club will co-sponsor a Christmas dance; the club now offers tee-shirts and buttons; members have appeared on radio promoting the club; a tape library has been started so members can share their better records in a practical manner. Readers in the Baltimore area who wish further details of this active organization may contact secretary Janis L. League, 5538 Carville Ave., Baltimore, MD 21227.

Reader Walt Mitchell reports: "In 1979 the Sir Harry Lauder Society was formed in Portobello, his home town, to commemorate this celebrated entertainer. The response to, and interest in, the Society has been overwhelming and membership is world-wide. A Sir Harry Lauder Festival takes place annually around the date of his birth (August 4th). Anyone interested in the Society please contact Audrey Bullen, 150 Portobello High Street, Edinburgh 15, Scotland."

The New England Society for the Preservation of Recorded Sound, a northern New England-based group of collectors, has gotten its new season off to a good start. The September meeting was held in Portland, Maine, with fourteen present. Vic Landberg gave a novel and entertaining program centered around topics in the newspaper. There were recorded selections for the election ("Be Good to California, Mr. Wilson"), women's lib ("Your Mother's Gone Away to Join the Army"), the recent census ("Casey Takes the Census"), draft registration ("I Didn't Raise My Boy to Be a Soldier"), etc. "The Peanut Vendor" was played with no explanation needed.

At the October meeting in Conway, N.H., Jon Hively presented a program of silent films. The first was a comedy starring Snub Pollard which featured some unorthodox uses for an upright phonograph. The second was the Edison classic, "The Great Train Robbery." Both films were shown with musical accompaniment provided by the Amberola.

In addition to a program, each meeting also has a "show and tell," an auction, refreshments, and lots of good conversation. Anyone who wishes information on future meetings may contact the GRAPHIC editor for more details.

Ken Twiss, President of the Bing Crosby Historical Society, informs us of some of the activities of this organization. The Society is fast becoming the focal point for the honoring of Bing throughout the world. The club is growing fast and already has members in eight countries. They hope to eventually be a clearing house for information about records, tapes, movies, etc., about this famous entertainer.

To date they have issued two EP (7" 33 1/3 rpm) records of rare Bing songs, and a number 3 will be ready in the spring. The first two were limited editions of 500 each. There are a few left at \$5.00 each which includes domestic postage.

One of the goals of the Society is to eventually acquire the Tacoma birthplace of Bing Crosby to be used as its national headquarters. Annual membership is \$10.00 and members also receive a newsletter. For more details, contact Ken Twiss, The Bing Crosby Historical Society, P. O. Box 8013, Tacoma, WA 98408.

Finally, William J. Bragg, director of the Texas Broadcast Museum, announces the following:

Beginning October 1st, 1980, The Texas Broadcast Museum, Inc., will occupy the Higginbotham Pearlstone Building, located on the corner of Ross & Market Streets in downtown Dallas. The West End Development Corporation has agreed to lease the southeast corner of the ground floor; 5488 square feet in all. Located in the heart of the now famous West End Historical District, the building is only one block south of The Old Spaghetti Warehouse, one of the city's most popular family restaurants. The city of Dallas has already begun a multi-million dollar revitalization project to give Market Street a 1930's look. Our new home will be surrounded by beautiful red brick streets and sidewalks, antique street lights, wooden park benches, and exotic shrubs. The Texas Broadcast Museum will be in easy walking distance from the Kennedy assasination site and monument, the John Neely Bryan cabin, and the historic old red stone court house.

As funds permit, we will open our doors in January of 1981. We now have over 200 thousand dollars worth of antique broadcast equipment, including a working 1938 vintage radio station. Be sure to visit our booth at the 1980 State Fair of Texas. Our exhibit, located in The Women's Building, will feature 9 tons of equipment plus a daily coast-to-coast "live" broadcast.

May we have news of your organization for this department? If there isn't a record/phono club in your area, can we help you start one?

HERE & THERE

What does the 1929 Edisonic Phonograph have in common with the 1966 Studebaker Cruiser? Both were the last gasps of the two oldest existing names in their fields -- Edison, of course, in recorded sound while Studebaker was the oldest name in vehicles. Both manufacturers watched sales dwindle while competition thrived. Both companies were able to hang on only because of healthier divisions. Both made last ditch attempts to upgrade their lines, but too late to save their primary products. And now, strange as it may seem, both companies are one! Late last year, Studebaker-Worthington (successor to The Studebaker Corp.) became a part of the McGraw-Edison Company (successor to Thomas A. Edison Industries). Maybe a bullet-nosed Studebaker with built-in Amberola will not result from this merger, but we'll settle for a Gravely garden tractor with built-in Voicewriter!

Have you read any good record jackets lately? For starters, try the "License Notice" on Victor sleeves from the early teens. Technically, so it seems, the buyer did not actually <u>purchase</u> the record when he paid his 75¢. Instead, he was a "licensee" who paid a 75¢ royalty to use the record. He wouldn't actually become owner of the record until the last patent in effect at the time of purchase had expired. The August 1, 1913 notice further specified that the company had the right to repossess records in the event of any violation of the license notice - and that included playing them on anything but a Victor machine, with a

national music lovers: part fifteen

by DAVE COTTER

Rather than jump right into the additions and corrections, we would like to request information from YOU to bring this series even closer to being complete.

- 1. Still missing all data for NML 1088 & 1121
- 2. What is the title and master of the David Harris side of NML 1136?
- 3. Does anyone have a copy of "Carry Me Back to Old Virginny" using master 723 on Paramount? What is the release number and who is the artist?
- 4. Does anyone have a copy of "Silver Threads Among the Gold" on Emerson 10409 by Walter Vaughn? Is the master 41642-6?
- 5. Anyone have "Adeste Fidelis" on Emerson 1087? Is it by the Shannon Four and is the master 4515-3?
- 6. How about "One Sweetly Solemn Thought" (41991) by Nevada Van Der Veer? What is the Emerson release number?

Our additions and corrections are rather brief this time. Full information for NML 1098 reads...

1098-A Manhattan Musicians (no visible master)
MANDALAY

1098-B NML Dance Orchestra (5593) SOMEBODY LOVES ME

Note: the B side traces to Banner 1397 by Imperial Dance Orchestra (Glantz).

1127-B vocalist is Arthur Fields

LATEST SONG AND DANCE SERIES
(Label design: red shield on gold background)
(1129 through 1136)

- 1129 Jos. Elliott (5939-)
 LET ME CALL YOU SWEETHEART
 Jos. Elliott and Samuel Spencer (6145-)
 THE FARMER TOOK ANOTHER LOAD AWAY
- 1130 Manhattan Musicians (3768-1)
 I WISH'T I WAS IN PEORIA
 Manhattan Musicians (3649-2)
 DO THAT CHARLESTON, DINAH
- 1131 N.M.L. Dance Orchestra (6178-2)
 BROWN EYES, WHY ARE YOU BLUE? (vocal chorus)
 Music Lovers Dance Orchestra (3703-2)
 CHARLESTON LADY
- 1132 Master Melody Makers (6157-3)
 SHOW ME THE WAY TO GO HOME (vocal chorus)
 N.M.L. Dance Orchestra (3688-1)
 CHARLESTON YOUR BLUES AWAY
- 1133 Master Melody Makers (6297-2)
 THEN I'LL BE HAPPY (vocal chorus)
 Manhattan Musicians (6165-1, -2)
 SOMETIME

- 1134 N.M.L. Dance Orchestra (6243-2)
 I'M SITTING ON TOP OF THE WORLD (vocal chorus)
 Music Lovers Dance Orchestra (no visible master)
 BAM BAM BAMY SHORE (vocal chorus)
- 1135 Sam'l Spencer (6237-1, -2)
 THE LONESOMEST GIRL IN TOWN
 Charles Brown (3736-2)
 DOWN BEHIND THE HILL
- 1136 Jos. Elliott and Samuel Spencer (6264-)
 THAT CERTAIN PARTY
 David Harris

---MATRIX NOTES---

- 1129 (5939) from Banner 1528 by Billy Burton (Charles Harrison?)
- 1129 (6145) from Banner ____ by Billy Jones and
- Ernest Hare 1130 (3768) from Grey Gull
- 1130 (3649) from Grey Gull 1287, labeled "Dinah" by the Metropolitan Dance Orchestra
- 1131 (6178) from Banner 1600 by Nathan Glantz and His Orchestra, vocal by Arthur Fields
- 1131 (3703) from Grey Gull 1320, labeled "Sadie Salome" by University Dance Orchestra
- 1132 (6157) from Banner 1615 by Perry's Hot Dogs, vocal by Arthur Fields
- 1132 (3688) from Grey Gull 1299, labeled "Cotton Blossom Time" by Big City Six
- 1133 (6297) from Banner 6297 by Fletcher Henderson and His Orch., vocal by Don Redman
- 1133 (6165) no other known releases. Was rejected by Plaza; is Nathan Glantz and His Orch.
- 1134 (6243) from Banner 1644 by Sam Lanin and His Orchestra, vocal by Arthur Hall
- 1134 () this is almost certainly Plaza matrix 6194 by Sam Lanin and His Orchestra, vocal by Arthur Fields. Vocalist on NML sounds like Fields.
- 1135 (6237) is Plaza master by Arthur Fields. Can anyone supply the release number?
- 1135 (3736) from Grey Gull & Radiex 2208 by Ben Litch-field. Who is this now really??
- 1136 (6264) from Banner 1649 by Billy Jones and Ernest Hare

The last NML that we have any information on is 1218 but the series does not stop there. The series continues only with a label name change to NEW PHONIC. To date, we have info on these New Phonic recordings... 1221, 1226, 1230, 1234, 1237, 1238, 1239, 1240, 1241, 1242 and 1248. Additional information about other New Phonics or NML corrections, additions or comments will be welcomed by Dave Cotter, 1111½ Mission St., Santa Cruz, CA 95060. And stay tuned for more good dance tunes.



MAKE YOUR OWN CYLINDER BOXES -- For celluloid cylinders.

by John A. Petty

MATERIALS NEEDED: Posterboard (about milk carton thickness), white glue, cellophane tape, sissors or paper cutter, compass (for drawing circle), ruler with millimeter scale, two cylinder records, one file folder and household oil.

First, make an assembly form. Use two smooth cylinders (some blue amberols have an end ridge that would make the form uneven) and wrap with file folder cardboard. The cylinders should be taped end to end before wrapping. Glue the cardboard with white glue to form a cylindrical base assembly about 210 mm long and 180 mm in circumference. Coat this form with household oil. This will help prevent sticking to the form when assembling the cylinder box.

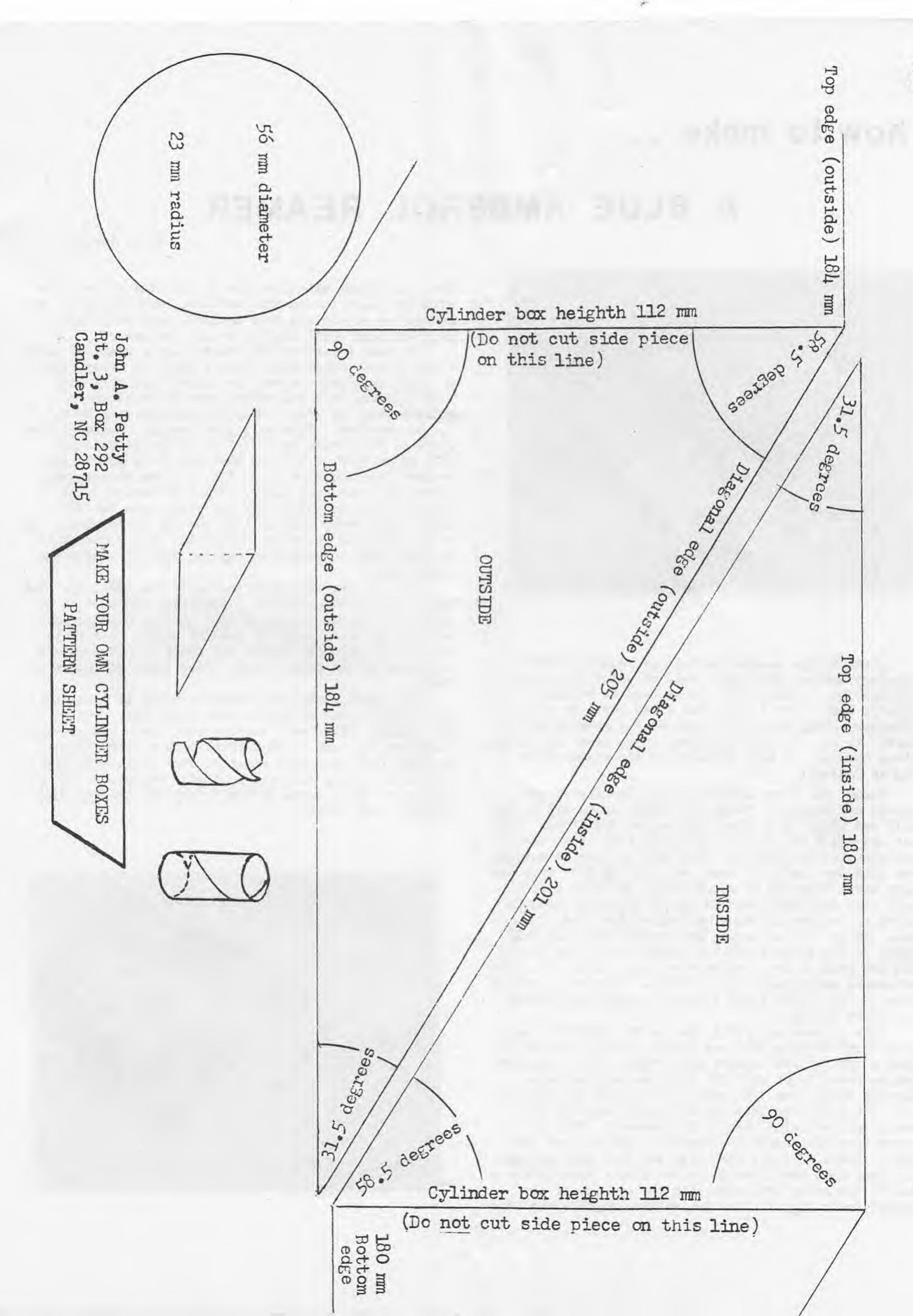
Second, cut the inside and outside pieces per measurement of the accompanying pattern. Only half of each piece is shown due to space on the letter-size paper. These pieces are cut in a diagonal shape so that the seam will make a complete circle around the box. The inset shows a small view of the full diagonal—do not cut two half pieces and join together; each side piece must be one complete piece. Also, beware of using the patterns as exact size; check measurements on your own pattern. Note that the top and bottom edge of the inside piece is 180 mm—the same as the circumference of the form. The outside piece which must cover the inside piece is 4 mm longer on two sides, but is the same heighth as the inside piece.

Third, curve the inside piece around the form and hold in place with cellophane tape on the diagonal seam. The piece may be pre-curved by pulling it sharply across the edge of a table with the box heighth line parallel with the table edge. The pre-curving will greatly facilitate the formation and will result in a more perfectly round box. With the inside piece taped around the form, coat it with white glue. Rub the glue to a thin even coat with your hands. Wash the glue from your hands and then apply the cutside piece, holding in place until the glue sets. It is preferable to wrap the inside and outside piece in opposite directions as this forms the diagonal seams in opposite directions. If you wrap the two pieces in the same direction, be careful that the seams are not one above the other. When glue sets, slide the formed cylinder off the end of the base form.

Fourth, draw a circle with a 23 mm radius for the box bottom. Cut out carefully and slide down the inside of the box using another cylinder record. The bottom piece must fit snugly but not so tight as to wrinkle it. Seat the circle about 3 mm from the bottom and apply a circle of white glue around it from the bottom side.

If you wish to dress up your box, you may boil the label from a clean original cylinder box and have it photo copied. By placing three such labels or copies from one label on a legal size sheet, reproductions may be made economically. Some machines will photo copy better than others and some experimentation may be necessary to get good reproduction. However, with good photocopy of an original label, these can be applied wrinkle free as follows. Coat the outside of the box with white glue as described previously. Pre-damp the label by pressing between a damp towel. This will expand the label before it is wrapped around the glue on the box. Some additional wrinkling may occur when the label is applied, but these will disappear in drying. Drying may be speeded up by placing the box bottoms up in the oven at its lowest temperature setting.

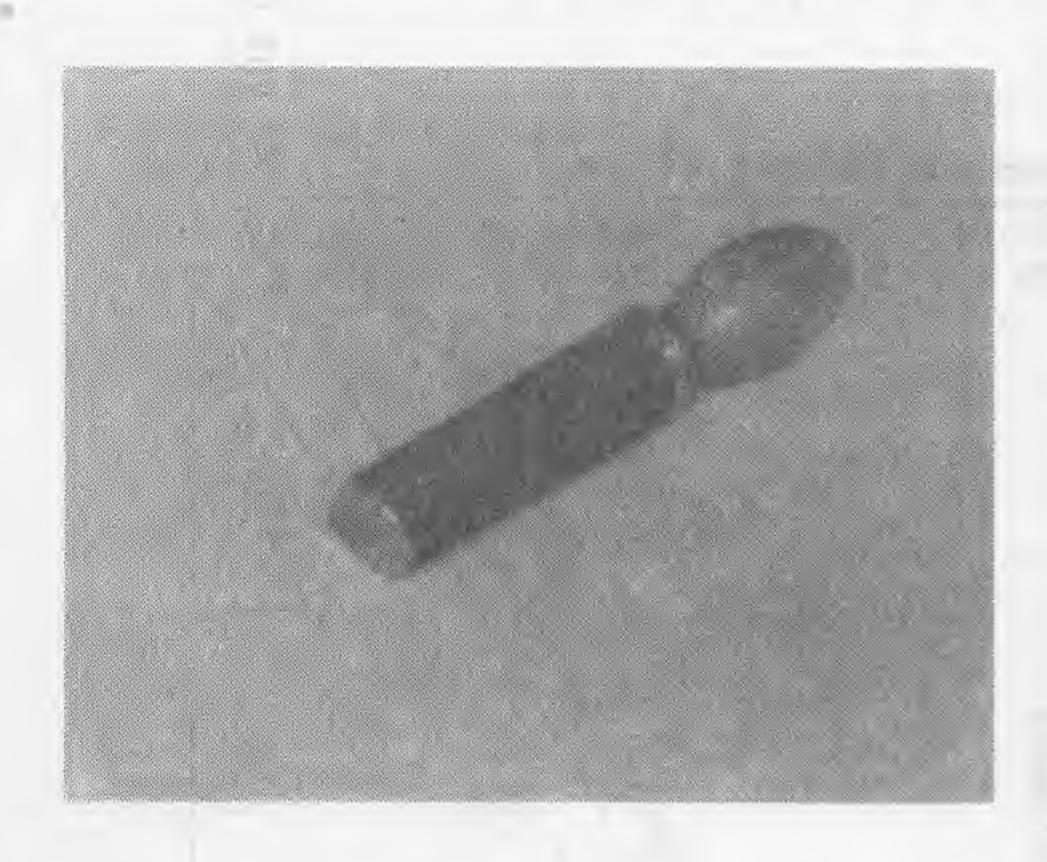
ECONOMICAL DISC COVERS: Some department stores use a ten inch bag which is made without pleted sides. These can be trimmed to ten inches long and then folded in fourth size (two folds to one-fourth the size) and a square center hole cut to expose the disc label. These bags may be available in twelve inch size also. The ten inch bags are not quite large enough to accommodate some of the thicker records such as Columbia "A" series and single face Victors and Columbias. They do fit many records and this is much more economical than record envelopes selling from seven to ten cents each which are currently advertised. The bags are not as heavy as some of the bonafide record envelopes, but are fully as protective.



how to make ...

A BLUE AMBEROL REAMER

by H. Custer



After trying several methods of reaming warped cylinders through the years, most of which proved unsatisfactory, I decided to try my hand at making a workable tool. For a long time I had parts of an old Dictaphone lying around. I removed the mandrel and 'miked' it up. I found the taper to be identical to an Edison mandrel. I then constructed the reamer from this as follows:

Remove the three screws holding the flutes and springs and discard. There is a snall round tit at the small end (Fig. 1) in line with one of the slots. File flat and drill out with a 1/8" drill bit. Next elongate the slot in line with this hole so that it extends even with the small end face, all the way 1/4" from the large end. This can be accomplished by using a fine tooth hack saw blade held in one of the blade holders now on the market in which one end of the blade is free. It is best to scribe the groove width the full length of the mandrel and try to saw inside the lines. Hold the mandrel in a padded vise when working it. After sawing use a small file to dress the slot so that a piece of 1/8" thick strap iron will easily fit inside its entire length.

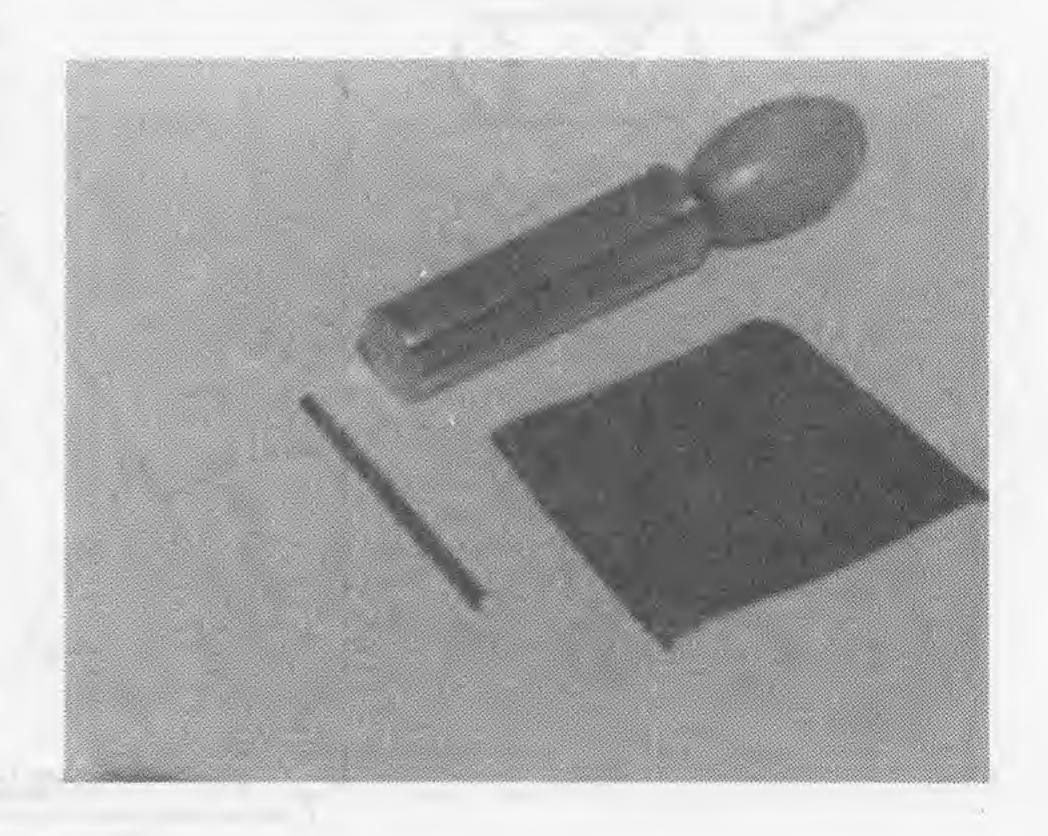
Take a piece of 1/8" x 3/4" or 1" strap iron and cut a 3/16" section from one end as in Fig. 2 so as to leave a 1/8" x 3/16" square projection. File this projection round so it will fit into the drilled hole. Mark the strap iron 1/8" short of the slot end and cut off. You will note this cut off piece will not fit evenly into the slot when it is inserted. This is caused by a rib inside the mandrel which secures the shaft. Dress this rib down with the file edge so that the strap iron rests evenly in the slot. Next scribe a line on the strap iron even with the outside of the mandrel as in Fig. 3. Saw the entire length along this

line and finish with the file so that the piece rests slightly below the mandrel surface. You now have a key similar to an old tin foil machine, that will hold a piece of sand cloth tightly around the mandrel.

To make a pattern for cutting out a sheet of sand cloth to the proper size, wrap a piece of heavy paper or light cardboard around the mandrel and mark with pencil around each end making sure it is slightly shorter than the slot. Wrap at least an inch over. Cut on markings. This will give length. Now mark the width so that there is a 3/4" or 1" lap over. This will allow 3/8" or 1/2" on each end to be folded and pressed into the slot as in Fig. 4. Use coarse emery cloth only, not sand paper. Place on mandrel with ends in slot and insert the key point into the end hole. Next press down so that the key is in place. As it is pushed in it tends to draw the sand cloth tight. You will have to dress the key and slot to permit the proper fit.

Cut off the thread on the shaft end (Fig. 3). The handle may be made of wood. Something about 2" in diameter. (I turned mine.) A 1/2" hole is drilled part way through to receive the mandrel shaft. A hole is drilled through both handle and shaft to accomodate a taper pin of the proper size. Plug holes and paint or stain.

The small reamer end comes in handy to dress the small end of some cylinders that stubbornly bind at that point. After each reaming job, clean the plaster dust from the sand cloth surface with a stiff brush. On light ream jobs each sheet of sand cloth will last a surprisingly long time and is easily replaced. Use a scriber or small screw driver to pry out the key when removing sand cloth.





Who wouldn't be pleased to find an Amberola and a choice selection of Blue Amberol Records under the tree this December 25th! Your friends are sure to smile when they receive our 1980 Collector's Christmas Card. The design was taken from the front of a Babson catalogue, circa 1920.

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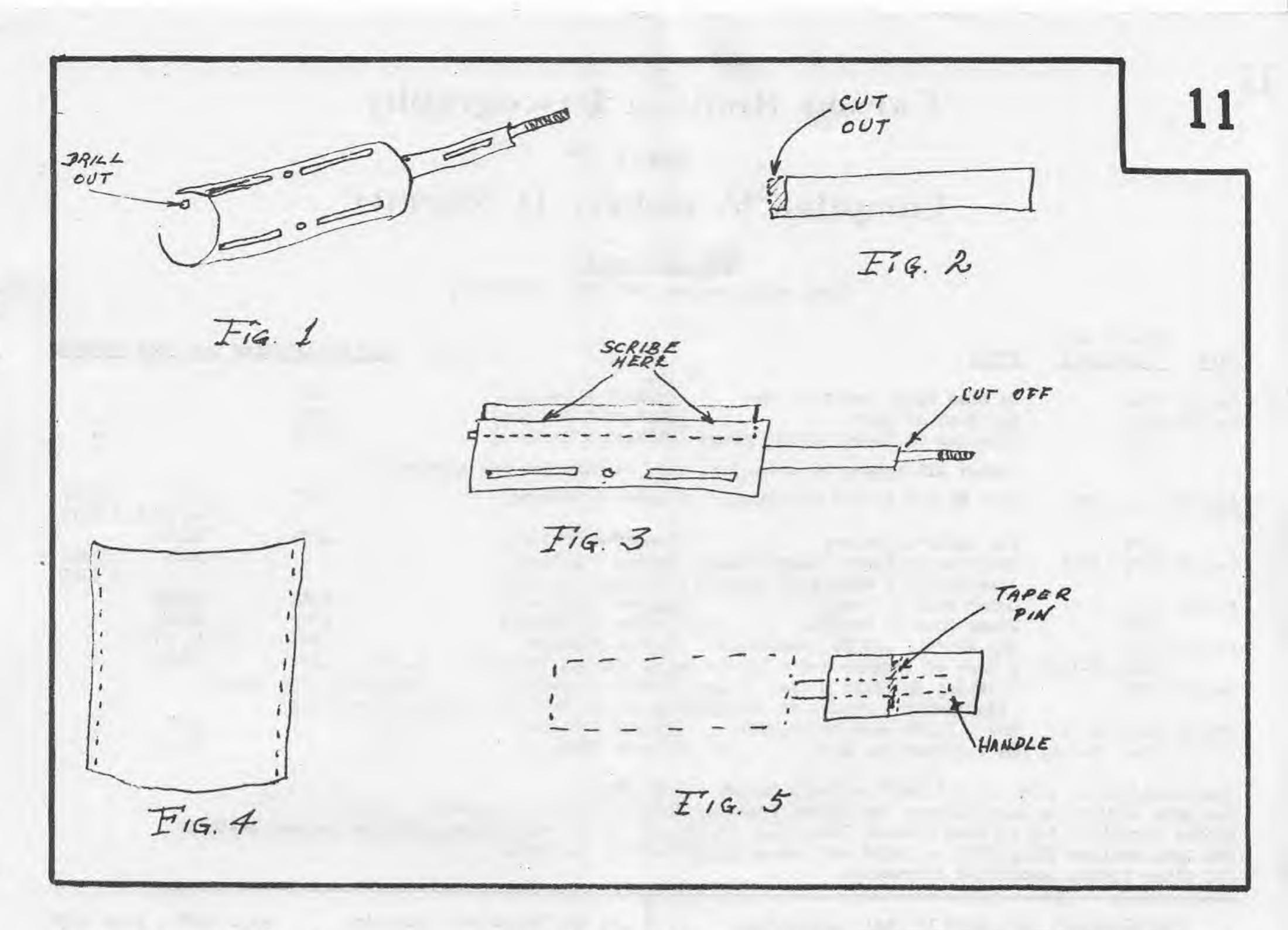
	total amount	
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Postage Chart

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911 54¢	404
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1517 80¢	53 d
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2224 1.06	66¢
2527 1.19	79¢
2830 1.32	790
3133 1.45	927
	920
	1.05
	1.05
	1.18
	1.18
	1.30

Be sure to indicate whether you want first or third class shipping when ordering.



(cont. from p. 3)

Brunswick victrola. As early as that time I was drumming on anything. I used to beat on the copper tubing around the fireplace with two hat pins."

He studied under Baltimore percussionists, Sol Levy and Joe Soistman, played the marimba semi-professionally from age 17 to his early forties and performed as a soloist at schools, churches, and lodges. In the 1930s he also played the drums with *The Senators*.

Mr. Gerhardt loves doing research and would have liked to have been a research librarian instead of earning his livelihood as an accountant.

But his all consuming interest in his growing collection satisfied this longing and he would spend many evenings in the basement of his home where all of his lore was kept. Guests would spend hours listening to music or discussing some aspect of his collection.

Still Collecting

He still maintains remnants of his collection in his apartment including pictures of virtuosos, Guatemalan marimbaplaying dolls, a lamp with a xylophone motif, scrapbooks of stamps honoring music, recordings, books, and a marimba which he plays with skill and feeling. He also has a 1917

Brunswick phonograph with which he delighted a visitor by playing a recording of Caruso's O Sole Mio.

Mr. Gerhardt would love to share all this, not just with Towson State students, but with fellow music lovers. So if you want to learn anything about the marimba or xylophone or enjoy an evening of almost any type of music, call Edwin Gerhardt at 242-0328.

LITERATURE

PHOTOGRAPHS

RECORDINGS

GERHARDT MARIMBA COLLECTION

TOWSON STATE COLLEGE BALTIMORE, MARYLAND

BY APPOINTMENT

EDWIN L. GERHARDT CURATOR DALE E. RAUSCHENBERG ASSISTANT PHONE 821-7291

Phone 242-0328

Carson Robison Discography part 5 Compiled by Robert D. Morritt

Grey Gull Family (Grey Gull, Radiex, Dan Dyke & Madison)

Date	100 000 000 000 000	x no./	Title		Grey	Gull/Rad	iex Van Dyke	Madisor
Feb/28 Apr/28			My Blue Ridge Mountain Home Six Feet of Earth Climbing Up Those Golden Stairs	(Dalhart & Robison) (Dalhart & Robison) (Dalhart & Robison)		4180 4224 4227		
			(note: all issues of above 3 as	Jeff Calhoun and Bob An	drews)			
Aug/29	3626	(135)	Left My Gal in the Mountains	(Luther & Robison)		4275	74275 5014, 5119	50014 & 5014
	3627		The Railroad Boomer	(Luther & Robison)		4275	74275	
Sep/29	The second secon	(208)	Climbing Up Those Golden Stairs (Evidently a remake of Dalhart				5029	50029 & 5029
Nov/29	3735 3737		Goin' Back to Texas	(Luther & Robison) (Luther & Robison)		4288 4287	74288 74287	
Feb/30	3891	(m. 100)	Why Ain't I Got No Sweetheart	(Carson Robison)	TO TO E	4299	84299, 5118	
Mar/30		(P-133)	A Chaw of Tobacco and a Little I Climbing Up Those Golden Stairs (Evidently a remake or renumber	(Luther & Robison)	E. E-5 Piccadil tish Picca		84303 (only?)	
Jul/30			Naw I Don't Want to Be Rich So I Joined the Navy	(Carson Robison) (Carson Robison)	P. 838 P. 838		5117 5120	

Corrections & Additions to Past Instalments

All other issues identified correctly.

Van Dyke/Madison 5014/50014 as Smith and James; 5029/50029 as Tom Cook

Brun	S	Wi	C	k	
	_	-	THE REAL PROPERTY.	Sec.	

Carson Robison & Buell Kazee (Robison given label credit as Sookie Hobbs) Red Wing Bruns. 210, 3852 210, 3852 Snow Deer Frank Luther & Carson Robison (as Jones Brothers)* The Little Green Valley *Mel. 12179, Polk 9062 Drifting Down the Trail of Dreams *Mel. 12179, Polk 9062 Brunswick 4052, add 262 My Tennessee Mountain Home 297, Sup. 2053 Wednesday Night Waltz 297 The Dance at Jones' Place 4334, Sup. 2066 Open Up dem Pearly Gates for Me 4334, Sup. 2067 The Utah Trail add Sup. 2062 Goin' Back to Texas add Sup. 2062 Left My Gal in the Mountains 4392 & 425, Sup. 2061 Went to See My Gal Last Night 405, Sup. 2048 Why Did I Get Married 405, Sup. 2048 His Old Cornet Bruns. 412 Smoky Mountain Bill 412 Carry Me Back to the Mountains 476 Leave the Purty Gals Alone 450 Oklahoma Charlie 450 So I Joined the Navy (Carson Robison only) 442 Naw I Don't Want to Be Rich 442 My Heart is Where the Mohawk Flows Tonight 478 Sleepy Hollow 478 You're Still My Valentine 476 Tell Mother I'll Be There *Mel. 12141, Polk 9014 Abraham Bruns. 536 Bruns. 536 I'm Getting Ready to Go Silvery Arizona Moon Mel. 12278, Polk 9087

In the Cumberland Mountains (issued as Carson Robison Trio)	Mel. 12289, Polk 9091
Missouri Valley	Mel. 12289, Polk 9091
Twenty-One Years	Mel. 12278, Polk 9087
Columbia	
15265-D, add Vocalion 02968	
Carson Robison (as Travelin' Jim	Smith)
So I Joined the Navy	15547-D
Naw I Don't Wanta Be Rich	15547-I
Frank Luther and Carson Robison (My Heart is Where the Mohawk Flow Sleepy Hollow Missouri Valley Abraham I'm Getting Ready to Go +as Luther, Robison and Crow When It's Springtime in the Blue Pals of the Little Red School Carson Robison and His Pioneers Old Familiar Tunes, Parts 1 & 2	rs Tonight 15644-D 15644-D 15779-D *15627-D +15627-D
Clarion 100500 series masters are renumbe series, not Columbia 150000.	erings of Okeh 400000
Carson Robison & Andrew Jenkins	(as Marvin Thompson)
100537-On the Banks of the Omaha	
100538-I Hear Dem Bells	5326-0
100541-My Dixie Home	5330-0
Thanks to Robert Olso	n of Roseburg,
Oregon for contributing column this issue.	THE MUDISON
column Inis Issue.	



BOOKS REVIEWED



The Columbia 33000-F Irish Series--A Numerical Listing by Pekka Gronow

"Everybody Loves an Irish Song" was a popular melody of 1916. Now, sixty-four years later, we have reason to believe that some people still do love them (on records, anyway!), as the John Edwards Memorial Foundation has recently published a comprehensive listing of Columbia's major series of Irish and Irish-related ma-

terial, the 33000-F catalog number series.

Compiled by Pekka Gronow, chiefly known previously through his erudite treatment of Finnish and Scandinavian-language discs in a series of works published by the Finnish Institute of Recorded Sound as Studies in Scandinavian Discography, the present book examines a different musical tradition in comparable detail. Briefly, Gronow has listed the contents, title and artist, of each of the 500+ discs in the series; their matrix and take numbers, when available (and there are very few gaps); recording dates when known; and, for those issues that first appeared in another form, the original catalog number and label of issue as well as cross-issues on Irish/British labels. There's not much more that one could ask, but he's also thoughtfully added a table of release dates, so that the interested collector can determine exactly when a given disc appeared; a title index (by Paul F. Wells) and an artist index (by Bill Healy), for the ready location of particularly interesting items; and a brief but comprehensive overview of Columbia's activities in the ethnic record business. Top all this off with several photos and reproductions of original catalog pages and you're left with a work of considerable discographical merit.

What could the non-specialist expect to gain from the book? Obviously, there is a wealth of discs by outstanding performers like the Flanagan Brothers, Frank Quinn, John Griffin, and Michael Coleman. But, particularly in the earlier releases, the series includes more broadly-known performers or ensembles such as Campbell and Burr, Herbert L. Clarke, Chauncey Olcott, Barbara Maurel, Manuel Romain, and Walter Van Brunt. Even "studio groups" like Prince's Orchestra are included. Too, the brief sketch of Columbia's recording activities is useful to any collector with an interest in those superb Viva-Tonal pressings of the

1920's.

One might object that the listing is confined primarily to "label copy" and that no personnels are listed for the larger groups of performers other than those instances where the members were mentioned on the label (who, I wonder, was in the Four Provinces Orchestra?). A little biographical material on the performers would have been welcome, also. But within the defined limits, Gronow has performed his task admirably.

The Columbia 33000-F Irish Series, 78 pages, is available at \$4.50 from The John Edwards Memorial Foundation, Folklore and Mythology Center, University

of California, Los Angeles, CA 90024.

--Bill Bryant



The (Almost) Complete 78 RPM Record Dating Guide by Steven C. Barr

This book, already in its 2nd edition, is nothing more nor less than its title suggests: a guide for dating records. (Its title and copyright notice also suggest that the author has a sense of humor -- something

lacking in so many record historians!)

The first (and main) section of the book presents a series of charts showing release dates for various labels, beginning with Victor. Most labels show two dates per year; others just one. If one looks up the catalogue number for a particular record, an approximate date of issue can be determined by working backward or forward. For example, Victor 17274 falls between 17250 and 17400 in the chart, or between January and June, 1913. Red Seal 88605 falls between 88600 and 88615, or sometime between January, 1919 and January, 1920. The idea is continued through several major and minor labels, including Canadian and English, right through the 78 rpm era.

When I spot checked a dozen or so numbers, I found the guide to be quite accurate. The one exception was a Columbia from 1929. My 1934-D came out in July of that year, while the book indicates 1850-D was June (inferring that 1834-D appeared in May). Evidently the author meant to give 1800-D as the June number.

Another problem area is with labels that did not appear in strict numerical order; Edison was notorious for this. Edison 50747, according to Barr, would have come out during the first quarter of 1921, while it actually appeared in October of '21. Such problems, where numerical order was not followed strictly, would be impossible to compensate for in a book of this scope. In general, the book is accurate for dating a record to within 6 months of its date of issue—and that's quite an accomplishment when one considers the thousands of 78's (well into six figures!) which the book covers. One little facet I find perplexing is the author's choice of the months January and June when January and July would have split the year more equally.

The book's second section is devoted to identifying recording dates by matrix number. This is especially helpful in dealing with records which were actually recorded years before they were issued. Take the

following example:

Clarion Adeste Fideles - Miles & Prince (mx. 19562) 5095-C Cathedral Chimes - Yuletide Orch. (mx. 78003)

Part one of Mr. Barr's book shows that Clarion 5095-C was issued in the latter part of 1930. The second part, however, reveals that the first side was actually recorded in 1911, while the second side was waxed in 1918! Unfortunately, the company which is infamous for holding back its recordings —Edison— is not represented in this section of the book. Perhaps the inclusion of those baffling English H.M.V. and Columbia master numbers helps to make up for this loss. H.M.V., though, is limited to 1921 onwards.

The final section contains a variety of miscellany: a "Record Era" Guide (which gives some general tips for dating records by their physical appearance), a brief label style guide, and even a Matrix Identifi-

cation Chart, among other items.

The book is not without a few errors (all Madisons

are not electric, Leeds was not pressed "by Imperial," etc.) or inadequacies (Edison matrices, Little Wonder gaps, a slightly unwieldy index, etc.). But in general, the book works and will be found useful by both novice and experienced collectors.

Incidentally, in a letter to this reviewer Mr. Barr recognizes the weaknesses of his book in the pre1910 period. He invites collectors who specialize in this era to contribute data for future editions. And perhaps these same collectors can induce him to slightly expand the book to include cylinders as well.

The book contains approximately 60 8½ x 11 pages, softbound, and may be ordered directly from the author for \$5.95 (U.S.) plus 50¢ postage and packing: Steven C. Barr, 211 Pape Avenue, Toronto, Ontario, Canada MAM 2W2.

--Martin Bryan

Off The Record; or "Play That Part Again!"

A column dedicated to those somewhat less than perfect recordings of bygone years and the noble performers who made them.

The majority of the "Off the Record" column this issue was contributed by Milford Fargo, noted Ada Jones authority. Needless to say, most of the flubs were perpetrated by this famous pioneer recording artiste.

In response to Arthur Pare's inquiry in issue 32, I have the other two takes of Edison disc 50599 "Snow Deer", and Ada does not make the same slip on 6389-B or -C. It sounds to me as if she starts to sing "Snow Bird" instead of "Snow Deer", sustains the "er" sound, but does not put the final "d" on in the -A take.

Ada's most glaring error is Leeds 4329 "He's Me Pal" with Len Spencer. I have two takes of this. The first goes swimmingly. In the second Ada gets a bit flustered in the dialog and instead of the smooth "You didn't do a thing to him but put a shine on his lamp" she substitutes "You didn't do a thing to him but give him a poke (incompleted). . . a punch and put a shine on his lamp." Then later on comes the biggie. The piano doesn't stop playing behind the dialog to set up the right key in time. Ada starts the final "You're me pal" too high in pitch, stops, starts over in the right key and continues. A really noticeable spot, but issued nonetheless.

Another dialog rhubarb occurs on 8" Victor 4720
"Peaches and Cream" with Len Spencer. After the first
chorus Ada starts out "Say, I thought you only (incompleted). . . you liked brunettes the best."

Sometimes the wrong words were sung as in Excelsior 2706 "Louis and Lena at Luna Park" with Len Spencer. At the end of the first chorus Ada mis-sings "So meet me down by Luna, Lena, down at Lena Park". The second time she corrects it to "Luna Park". On Zonophone 5477-B she does a similar thing during "The Arab Love Song". She ends the first chorus with "I'll be your King, and you'll be King" instead of "I'll be your King, and you'll be Queen" which she does correctly the second time.

Sometimes it's a wrong musical note as in "Goodnight Ladies" as sung on the Victor version (5574) of "When Grandma Was a Girl". On the second "ladies" Ada goes down to the low note of the first one, then corrects it by coming up to where she should have been. The Edison Amberol version of the same title (55) was the correct traditional melody.

Another mis-started note is found on Paramount 9042 "You'd Be Surprised" on the "-prised" syllable of the next-to-last "You'd be surprised" of the first chorus. Ada hunts for the note and finally slides up to

it all right.

Kind of a generally bad vocal performance overall (rather rare for Ada) was "The Paradise of Sunshine Alley" on Zonophone 5806. She apparently was on the verge of laryngitis and just was not in voice that session. The top notes are quite consistently flat, she has general trouble sustaining, and her voice almost breaks on four words ("every", "her", "seen", "always").

Unrelated to the music was a faint laugh just as the grooves begin (if you catch the stylus at the very beginning) before Victor 17604 "Where Can I Meet You Tonight" with Billy Murray. Several people hear this as a low chuckle of Ada Jones.

On Victor 16682, "That Dreamy Barcarole Tune", Ada is caught humming the opening pitches of the verse (as if one final check of them) before the orchestral introduction starts.

There are two non-Ada slip-ups on a couple of her discs. One is by the caller on Edison 50765 "Down at Finnegan's Jamboree" by the Empire Vaudeville Company. On take 6730-A he says "I'm ashamed to tell you what I'd do with him". On take -B this comes out "I'm ashamed of what I'd. . . tell you what I'd do with him". Likewise on take -A he says "between O'Brien and McCarthy" which comes out as "betoon O'Brien and McCarthy" on take -C. (Arthur Paré is certainly right, it's fun to have more than one take of these.)

Even someone as deft as Cal Stewart was not immune. On Edison 50599, the famous "Uncle Josh and Aunt Nancy Put Up the Kitchen Stove" sketch, it's "Gosh, you're as useful as a whip socket on an automobile" in takes -A and -C but he fumbles on take -B with "Gosh, you're as good (incompleted). . . you're as useful, etc."

With the pressures they worked under in those primitive days before you could cut and paste perfect tape performances, it's a wonder they didn't make more mistakes than they did. I suppose we're pretty rude to glory in them anyway and should rejoice every day that they gave us so many thousands of right words and notes to listen to.

Well put, Milford!

Reader Gary Mattscheck writes: "I have a record by the Peerless Quartette and it's not one of their better ones. It's a Columbia record numbered A1302 (mx. 38641-4). It seems in the middle of the song there is a noise. The name of the song is "Texico." Does anyone have this record with a different take?"

John Heliker sent the following: "I have a possible candidate. It's a Grey Gull #1807 (3785-B) of "Sunny Side Up" by the Broadway Merrymakers with Irving Kaufman doing the vocal (also issued as Van Dyke 71807 as Casino Jazzers). It sounds like there's a dog barking on the first chorus after "sunny side up" and on the second chorus after "funny side up." It's certainly unusual for a dance band record of the late 1920's."

Finally, a correction. John Beck points out that the correct number for the Columbia disc by Ysaye men-

continued on back page.

Have compiled 73 page VERNON DALHART Disco Need assistance on following unknown masters. Serial (issue) numbers are shown.

ACTUELLE 020695 ARTO 9075 - 9092 - 3103 - 7201 - 7214 BROADWAY 8072 BRUNSWICK 2923 New River Train 2924 Many, Many Years Ago 2927 Many Times I've Wandered DOMINO 323 as Jimmy Cannon; 398 - 399 -421 - all as Fred King EMERSON 7174 - 7176 - 7183 - 10842 FEDERAL 5330 - 5363 - 5365 - 5368 GREY GULL RADIEX 2111 MARATHON 048 as John Albin OLYMPIC 14115 - 14116 - 17113 ORIOLE 511 as Dick Morse; 260 - 295 - 658 -860 - all as Frank Evans; 744 - 770 -785 - 813 - 840 -all with Hawaiian Serenaders PARAMOUNT 33018 - 33025 - 3101

PATHE 20695 vertical; 32266 - 32273 -32277 Lay Down Doggies - 32307 - 32318 32335 - 32359 - 32361 - 32373 PERFECT 12345 - 12352 - 12356 Lay Down Doggies - 12386 - 12397 - 12414 -

12438 - 12440 - 12452 PURITAN 9018 - 9025 SILVERTONE 2020 - 2165 - 2170 - 2337 -2352 - 2363 - 2365 -2387 - 2393

TRIANGIE 11262, 11335 VICTOR 18512 - 18525 - 18635 - 18782 -18807 - 18875 - 19168 - 19486 -20058 Kitty Wells

VOCALION 14342 - 14368 - 14390 - 14399; as Jep Fuller: 15125 - 5074 CANADIAN APEX 8092 - 8181 - 8237 - 8301 CANADIAN BRUNSWICK 5276 - 5287 BRITISH ACTUELLE 11287

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(cont. from p. 6)

Victor soundbox, and with Victor needles! The January 1, 1915 notice omitted the clause about using Victor needles, but the other warnings remained in effect. On May 29, 1917 this stern notice was voided and existing envelopes were rubber stamped to this effect. We wonder if this was the result of some pioneering consumer-oriented court case which the Victor company lost. We further wonder how many records (if any!) were actually confiscated because their owners failed to play them with Victor equipment.

(cont. from p. 14) tioned in the last issue should have been 36520, not 36526.

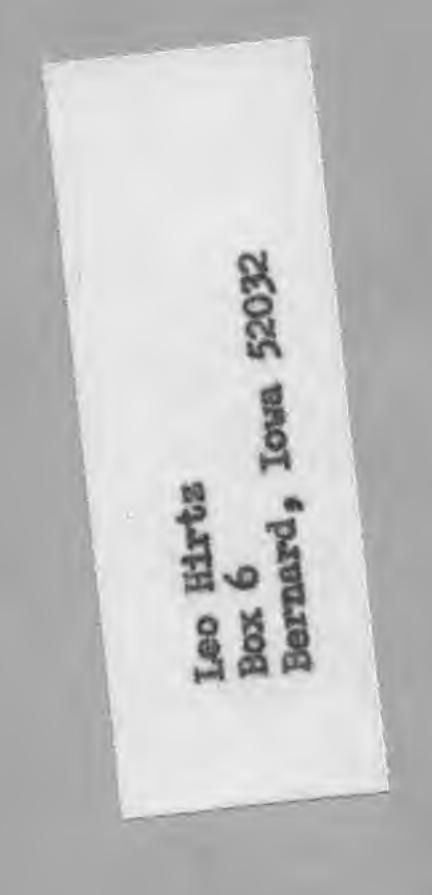
Correction

In our review of the recent Westwood lp "Original Sounds of the 1890s" in the last issue of the GRAPHIC, we inadvertently gave the price as \$6.50. It should have read \$6.95.

There was no get-together this fall at the Edison National Historic Site, but we understand there's a possibility of one being held in the spring. If we receive any further details in time, we'll let you know in the winter or spring issue.

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